TOKYO POP

a screenplay

by

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FADE IN:

CU GIRL'S FACE

A face more off-beat than pretty, dyed blond hair. She affects a world-weary attitude, but her eyes are sweet and vulnerable. This is WENDY REED, 21.

WE HOLD on WENDY'S face for a very, very long time. WE HEAR loud rock music in the background. Suddenly, WENDY sings:

WENDY
"...You!"

That's it. One word. WE HOLD on her again for a very, very long time. Then once again she suddenly sings:

WENDY
"...You!"

PULL BACK TO REVEAL WENDY

She's dressed all in black and is hitting a tambourine against her hip. She is singing back-up for Alphabet Soup, a downtown art band. We are in the

PYYRAMID CLUB - NIGHT

Men in drag dance on a bar where punks and Yuppies stand side-by-side drinking Rolling Rock Beer. Lower East Side types crowd around the front of a small stage.

ON WENDY

She watches MIKE, the lead singer. He is making heavy eye contact with a punk girl in the audience. It is clear WENDY doesn't like this.

INT. BACKSTAGE PYRAMID CLUB - LATER

MIKE is distractedly looking over WENDY'S shoulder as she tries to talk to him.

WENDY
So tell me when I get a chance to sing my song...

MIKE
I don't know, baby. Rick's talking about another singer.

WENDY
What? Who?

MIKE sees what he's looking for. He smiles. WENDY turns and sees the girl from the audience.

WENDY
Her? She's the singer?

MIKE shrugs.

WENDY
You're kidding, right?

He's not kidding.

WENDY
You're a shithead, you know that Mike.

MIKE doesn't bother to disagree, he just smiles.

EXT. EAST VILLAGE STREETS - BEFORE DAWN

WENDY is walking home. The East Village is not a pretty place at this hour. Garbage is piled on the streets, winos sleep in doorways, stores are covered with steel security gates which are, in turn, covered with grafitti, giving the neighborhood the feeling of a combat zone.

INT. DOOR WAY

WENDY goes into the vestibule of her loft building. She opens a mailbox that has six names on the front of it. She shuffles through the mail looking for what's hers. She finds a postcard.

ON POSTCARD

Snow-capped Mt. Fuji, serene and beautiful. She turns the postcard over.

ON MESSAGE

WISH YOU WERE HERE. JANE.

WENDY looks at the picture of Mt. Fuji again and puts it in her pocket.

INT. LOFT - BEFORE DAWN

A mess of lifestyles; it is obvious many people live here. Clothes and records are scattered over amps

and musical instruments.

Two heads pop up from a mattress in the middle of the main room when WENDY turns on the light. A YOUNG WOMAN and a YOUNG MAN, sheets pulled up to their chins, are in the middle of making love.

YOUNG WOMAN
Richard, Wendy. Wendy, Richard. Wen, give me half an hour, okay?

WENDY nods wearily, turns and leaves the loft.

EXT. EAST VILLAGE STREETS - DAWN

The sun breaks over WENDY'S shoulder as she walks past the Gem Spa and turns onto St. Mark's Place.

INT. ALL - NIGHT RECORD STORE - DAY

WENDY is browsing through a bin of import records. The few other people in the store can best be described as denizens of the night.

ON WENDY

something catching her eye.

ON RECORD

A Japanese record with a punk singer on the record jacket, a Caucasian girl who looks a bit like WENDY.

INT. WENDY'S LOFT - DAY

WE MOVE through the loft into WENDY'S kitchen. The couple on the mattress is gone.

KITCHEN

WENDY is standing on the kitchen counter, stretching to reach the back of a high cupboard. She digs through jars and boxes of food until she gets what she wants. She takes down a can of coffee.

KITCHEN COUNTER

The label on the can of coffee says RENT MONEY. WENDY empties the can of most of its money and puts it in her pocket. She writes a note.

ON NOTE

It says" "DEAR MIKE, I WILL PAY YOU BACK. MAYBE.
WENDY."

EXT. EAST VILLAGE STREET - DAY

WENDY, a big duffel bag over her shoulder, is trying to flag a cab. Her friend HOLLY is with her. HOLLY is a little spacey, but sweet.

HOLLY
Yeah, but why Japan?

WENDY
Because this entire city sucks.

HOLLY
Yeah, but what's wrong with L.A.?

WENDY
L.A. is the same thing. It sucks only the weather is better. Look at this...
(she shows HOLLY the post-card)
You know what that is?

HOLLY
A mountain.

WENDY
Peace of mind.

HOLLY
No kidding.

WENDY
Taxi!

An empty taxi cruises right by her.

WENDY
American singers are real popular in Japan, you know.

A taxi stops for her. She loads her bag in the back.

WENDY
Listen, I really want Jane to know I'm coming. You'll call her for me, right?

HOLLY
Yeah, right. Gee, I don't know anybody who ever did something like this. I mean, nobody ever does what they really want to do, you know?

WENDY drives off in the taxi.

EXT. ASAKUSA TEMPLE, TOKYO - DAY

HIROYUKI (HIRO) YAMAGUCHI, 24, sits on a bench listening to a Walkman, writing Japanese. He is sitting by the entrance gate of the Asakusa Temple. An enormous red lantern is hung in the middle of the gates behind him.

HIRO is good looking, and has an air about him that makes him seem surer of himself than he really is. When he finishes writing, he turns off the Walkman. He looks over his writing, then he sings what he has written in good, but accented, English:

HIRO
"Way down in Louisiana close to New Orleans,
Way back up in the woods among the evergreens..."

(N.B.: ALL SOUNDTRACK MUSIC FROM NOW ON IS AMERICAN ROCK AND ROLL FROM THE 50'S AND 60'S SUNG IN JAPANESE.)

INT. SHIBUYA DEPARTMENT STORE, DRESSING ROOM - DAY

Several groups of kids unpack their musical instruments and equipment and change into costumes. They are preparing for a weekly amateur contest held in the store.

HIRO and his band, THE BE-BOPS, are dressed in American clothes from the 50's, clothes for which they've paid more than they might for the best Japanese fashions. The memebers of his band are KAZ, YOJI, SHUN and TARO. HIRO is undoubtably the head man. Most of the other bands are dressed differently from the BE-BOPS.

KAZ (Japanese)
Hiro-kun, maybe we should have worn more Japanese-style rocker clothes.

YOJI (Japanese)
Come on, stupid. We sing American songs.

SHUN(Japanese)
When I'm famous, I'm going to New York.

TARO(Japanese)
I'm going to C.B.G.B.'s. In a Cadillac. Not a regular Cadillac. A limo.

SHUN(Japanese)
I'm going to stay at the Mayflower Hotel just like all the other famous rockers.

YOJI(Japanese)
How do you know the famous rockers stay at the Mayflower Hotel?

SHUN(Japanese)
I read it in a magazine.

HIRO(Japanese)
Come on, will you? We're next.

AMATEUR CONTEST

TITLES BEGIN. They continue through the following

MONTAGE:

Several auditioning bands.

HIRO AND THE BE-BOPS

A TECHNO-POP GROUP

A GROUP OF WOULD-BE IDOL SINGERS

THE FRANK CHICKENS PERFORMING "FUJIYAMA MAMA"

TITLES END

INT. J.N.R SUBWAY LINE - DAY

HIRO and the BE-BOPS sit on the train as it snakes its way towards Harajuku. HIRO is listening to his Walkman, and eyeing a group of "Kawaiiko-chan," Japanese Valley Girls, dressed in sailor suit school uniforms. The girls smile at him.

YOJI(Japanese)
Singing in English isn't enough. We need a bigger gimmick.

SHUN (Japanese)
The only reason they won is they have a foreigner in their group.

HIRO isn't listening. He smiles at the girls. They smile back. HIRO suddenly comes to life. He starts to sing to them.

HIRO (English)
"Be Bop A Lula, she's my baby,
Be Bop a Lula, don't mean maybe..."

HIRO moves around the subway like Elvis Presley. A middle-aged WOMAN seated next to HIRO clutches her Vuitton bag and moves away from this madman. The girls giggle, covering their mouths, totally charmed by HIRO.

GIRLS (Japanese)
Yaaadaaa (awesome)....
Uso (Far Out)....

INT. NARITA TERMINAL - DAY

WENDY and the other passengers come staggering off the fourteen hour flight.

WENDY ON AIRPORT PEOPLE MOVER

The terminal floats by behind her.

INT. ANOTHER PART OF TERMINAL - DAY

WENDY, with her postcard in her hand is trying to make a phone call. There are banks of different colored phones. She looks at the strange money, then she looks at the strange phones.

Japanese people use the phones around her, using phone cards. She tries to put her money where the phone card goes. Someone points out the coin slots to her. She keeps putting money into the phone, lots and lots of it, unable to figure out the correct amount. Fianlly, she dials. No answer. She hangs up. No money. She finds the coin return and looks. No money.

She walks away from the phone. She hears the money hit the coin return.

INT. LADIES ROOM - AIRPORT - DAY

WENDY walks to a mirror where a plain-looking Caucasian

woman (SUZIE) is touching up her make-up. WENDY straddles her duffle bag so no one can steal it, and she hugs her purse with her as she brushes her hair.

SUZIE
(watching her)
You just get here?

WENDY
Yeah.

SUZIE
You don't have to watch your things like that. Nobody's going to steal them. It's a really safe place, you know.

WENDY
How long have you been here?

SUZIE
Two months.

WENDY
You have a job?

SUZIE
I'm a model. I couldn't get myself arrested as a model in L.A., but here, they love me. Only trouble is my agency contract is up and I don't want to go home. Got to go to Hong Kong and get a tourist visa.

WENDY
You know someplace I can stay? I was supposed to stay with a friend, but she's not home.

SUZIE
There are hotels and stuff. I don't know. The agency arranges everything for us. Wait, somebody told me about this gaijin ryokan.

WENDY
What's that?

SUZIE
A ryokan is a Japanese inn. Gaijin means foreigner. That's us, babe, gaijin.

INT. J.N.R. SUBWAY - NIGHT

ON TOKYO SUBWAY MAP

WENDY studies the map, totally confused.

WENDY
(to herself)
They got to be kidding.

WENDY ON LINE

waiting in front of the vending machines to buy a subway ticket. There is no English to describe how to use the machine. It's rush hour, and an enormous line of people wait behind WENDY as she stands at the machine.

She looks at the money in her hand. She tries a hundred yen coin. Nothing happens. The man in back of her taps her on the shoulder.

MAN
Put one more.

She puts in one more coin. Nothing happens. The man impatiently reaches over and punches a button on the machine. A ticket pops out.

WENDY takes the ticket and joins the flow of passengers through the wickets. The ticket punch has a certain rhythm he taps with his puncher, and that becomes the music over this scene.

WENDY throws her ticket away as she heads towards the trains. She's swept into the train by the crowd. A "crowd pusher" comes along and packs the train. WENDY is surprsied at how tightly everyone has been packed in.

WENDY
Yo.... Wait a minute....

The door closes and the train moves out.

ON PASSENGERS FROM ABOVE

WENDY is the only blonde head in this sea of dark hair.

ON WENDY

She is locked in place between two men. Any way she moves, she is face-to-face with one of them. She starts to squirm. She looks at one of the men.

WENDY
Hey, watch it.

The MAN stares straight ahead, as if she's not talking to him.

WENDY
Hey, keep your hands to yourself!
I said stop that, you asshole!

She can't get her arms up to hit the man. The man is now the only person in the subway car not looking at WENDY.

The train stops. The doors open. The man leaves the train quickly. WENDY storms out after him, but he is gone.

WENDY
(to herself)
Safe place if you're Rambo.

She moves towards the exit.

TICKET TAKER
Chicket!

She stares at him blankly.

TICKET TAKER
Chicket! Chicket!

WENDY
Oh, ticket. Don't have. Don't have.

The TICKET TAKER watches her walk off.

EXT. STREET - NIGHT

WENDY stops in front of a neon sign which says MICKEY HOUSE. This is the gaijin ryokan. There is a large pile of dirty white sneakers outside the door.

INT. MICKEY HOUSE - NIGHT

A seedy, funky, definitely non-Japanese-looking boarding house. There are hundreds of Mickey Mouse items everywhere you look--pictures, dolls, statues, toys, telephones.

WENDY approaches the front desk where a Japanese man (TAK) is wearing a Mickey Mouse T-shirt.

WENDY
I'm Wendy Reed.

TAK
Shoes, please.

As WENDY takes off her shoes, TAK puts a registration card on the desk. TAK takes her shoes from her.

EXT. MICKEY HOUSE

WENDY'S punk shoes are thrown on the pile of sneakers.

INT. HALLWAY, MICKEY HOUSE - NIGHT

TAK is leading WENDY to her room.

WENDY
I was expecting something a little more Japanese.

TAK
Americans love Mickey Mouse.

TAK knocks on a door and, without waiting for an answer, he opens the door.

ON INT. ROOM, WENDY'S POV

Small and shabby, worse than the East Village. There are bunk beds. A man in the lotus position is on the top bunk meditating.

TAK
You get the bottom futon.

INT. BATHROOM, MICKEY HOUSE - NIGHT

WENDY, a towel wrapped around her, is trying to get the shower to work. No luck. She peaks her head into the hall where an aesthetic-looking

British man (JOHN) is passing by.

WENDY
Excuse me, I can't work the shower.

JOHN
You need 100 yen. There's a slot on the right. 100 yen, ten minutes.

WENDY
Thank you.

JOHN
(walking on)
Nice legs.

INT. MICKEY HOUSE, LOUNGE - NIGHT

A relaxed group of young men and women casually watch TV in the lounge. They are a mix of non-Japanese--American, British, Australian, Israeli.

ON TV

KOJAK, dubbed into Japanese. The show is interupted by some commercials:

Godzilla dances with a gaijin dressed like a geisha.

A line of women dressed as ‹British Bobbies dance around and sing "Rondon, Rondon, Rondon."

ON WENDY

On the phone, trying to talk over the TV.

WENDY
(on phone)
Thailand? Well, when is she coming back?....What? No, I don't want the number in Singapore. Okay, okay, forget it.

She hangs up the phone, upset. Some of the people in the lounge notice.

ALICE
You okay?

WENDY
I was supposed to visit a friend, but she's moved to Thailand.

ALICE
Tough luck.

RIVA
You have a job?

WENDY
I thought I'd get a job in a club, or something. I'm a singer.

ALICE
I work in a club. I'm a hostess. That's what most of us do, hostess. It pays the most money.

JOHN
Most of the guys teach English.

SANDY
It's hard if you don't have a work visa.

RIVA
(to SANDY)
Come on, you make good money. More money than you'd make in Israel.

JOHN
If you want a club job, Alice'll fix you up.

INT. HOSTESS CLUB - NIGHT

WENDY, dressed in a cheap hostess dress, is serving drinks to three Japanese men seated on little chairs around a low table. She is the only gaijin in the hostess club. The men ignore her, in general. She is basically there to be ornamental and functional, like a piece of furniture.

The main attraction of this club is a caraoke video machine, a sort of do-it-yourself MTV. A video cassette contains the background accompaniment for a song, and a projected image reflects the mood of the song. The lyrics are supered across the bottom of the caraoke screen.

The other attraction is the MAMA-SAN, who coos over the customers and keeps the party going. She is at the microphone in front of the screen.

MAMA-SAN
Okay, everyone,...."MY WAY!"

She looks around the room and points to MR. AKI, one of the men with WENDY.

MAMA-SAN
Aki-San. Aki-san. "My Way!"

MR. AKI is very drunk. He gets up and falls back down. One of the men at the table pushes WENDY towards the screen. She resists. MAMA-SAN starts to clap for WENDY, which makes everyone in the place clap for WENDY.

WENDY helplessly steps to the stage. MAMA-SAN gives her the microphone, and as the lyrics flash across the bottom of the screen in English, she sings, embarrassed, as the Japanese clientele more or less sing along with her.

WENDY
"...And now the end is near,
I know I've reached the final
curtain..."

INT. YAMAGUCHI APARTMENT - NIGHT

MRS. NOBUKO YAMAGUCHI, HIRO'S mother, puts food on the table for her family dinner--a bucket of Kentucky Fried Chicken. She is dressed in aerobic clothing; each article of clothing has a designer's name on it.

The house, like most Japanese apartments, is very small, and is crammed with their belongings.

HRIO comes home.

NOBUKO(Japanese)
You're going to be late for work.

HIRO'S sister, REIKO, 12, sits at the table watching a video casette: "HOW TO USE CHOPSTICKS FOR YOUNG PEOPLE." HIRO'S GRANDFATHER, sits at the table in a kimono.

HIRO(Japanese)
(to grandfather)
We didn't get the gig.

His GRANDFATHER is sympathetic. HIRO sits at the table.

HIRO(Japanese)
(to REIKO)
Everyday you watch, but you
don't learn a thing.

REIKO(Japanese)
You think you're such a big shot...

GRANDFATHER(Japanese)
Why do we eat this junk? When we lived in the country we ate good food.

NOBUKO(Japanese)
Your son works hard so we can live in Tokyo instead of Yamagata.

The doorbell rings.

NOBUKO(Japanese)
(to HIRO)
You forgot to put out the newspapers.

HIRO(Japanese)
Shit.

He rushes to tie a big bundle of newspapers, then carries them to the door.

OUTSIDE APARTMENT

HIRO bows formally to the newspaper collection men. They bow back. He gives them the newspapers. They give him a roll of toilet paper in exchange. They bow again.

INSIDE APARTMENT

HIRO puts the roll of toilet paper on the table.

GRANDFATHER(Japanese)
I wish I were back in Yamagata.

NOBUKO just shakes her head. She's heard this before.

NOBUKO(Japanese)
Okay, clean up when you're done. I have aerobics class. Hiro, don't be late for work.

HIRO grabs a piece of chicken and rushes out the door.

EXT. SHINJUKI - KABUKICHO - NIGHT

The Shinjuki section is Tokyo's playground.

HIRO, dressed in a shabby tuxedo, stands in front of a beer garden featuring topless female Sumo wrestlers. There is a large poster of the women behind him. He talks through a bullhorn.

HIRO(Japanese)
See the lovely ladies. Step right in. Lady wrestlers, your every fantasy come true. Beer is only 2,000 yen. Come right in, sir...

EXT. HOSTESS CLUB - NIGHT

WENDY is saying good night to the other hostesses. She looks at her watch and rushes off.

INT. SHINJUKU STATION - NIGHT

The station is a frenzy of rushing people. Tribes of drunk salarymen, drone workers, run to catch the last train. A group of "office ladies," single, well-educated women who have recently entered the workforce in Japan, rush through the corridors leading to Shinjuku Station dressed in their Burberry raincoats and Gucci bags.

They all rush past a SHOPPING BAG MAN as he arrives in front of his usual window at a department store. In the window, a man and a woman mannequin, in casual dress, enjoy the "Good Life," Japanese style: there are golf clubs and picnic ware; a child mannequin watches a portable TV.

The BAG MAN carefully places cardboard under the window, erecting a fence around himself. When the cardboard house is complete, the BAG MAN carefully removes his worn shoes, and enters the house. He places himself so he can watch the TV.

WENDY runs through the station. The station clock says 12:58.

TRAIN TRACK

WENDY arrive at the track just as the train is pulling out.

WENDY
Shit!

She finds a ticket taker on the platform.

WENDY
When is the next train?

TICKET TAKER
Last train. Last train.

EXT. STREET - NIGHT

WENDY all alone on a deserted street. She hails a cab.

ON CAB DOOR

It opens automatically. WENDY doesn't get in, but talks to the driver through the front window. WE CAN SEE a television hanging in front of the passenger seat in the back of the taxi.

WENDY
Will you take me to Itabashi?

The driver doesn't understand. He pantomimes a map.

WENDY
I don't have a map.
(she tries again)
Itabashi? The Mickey House?

He shakes his head. She writes it in English. The driver shakes his head. The cab door closes. The taxi drives off.

ON WENDY

flagging another cab. Another door opens automatically.

WENDY
Itabashi. I don't know the address...

The door slams. The cab speeds off.

ANOTHER CAB

Another door opens.

WENDY
Itabashi...

She sees the driver's non-comprehending face.

WENDY
Oh, forget it.

This time she walks off.

EXT. ALL NIGHT RAMEN SHOP - NIGHT

WENDY is lost and tired. She spots the ramen shop and goes in.

INT. RAMEN SHOP

WENDY sits at one end of the U-shaped counter. She orders by pointing to the food eaten by the people sitting next to her. The counterman screams, "Hai!" , startling her.

The restaurant is a neon-y, flourescent-lighted place filled with people wanting good food at an odd hour. The counter is lined with people loudly slurping noodles out of their bowls. Behind the counter, an underworld staff works at the pace of people who serve food

(MORE)

in the middle of the night. Slowly.

HIRO and the BE-BOPS sit at the opposite end of the U-shaped counter. They wash their faces with oshibori cloths. They are served steaming bowls of noodles, which they slurp noisily.

WENDY looks in the direction of the slurping sound, and sees HIRO.

TARO (Japanese)
Hiro-kun, that blonde gaijin is looking at you.

SHUN (Japanese)
I think she's trying to pick you up.

HIRO
(for the band)
"Hello, Baby, this is the Biiiig Bopper..."

They laugh.

KAZ (Japanese)
She's cute.

YOJI (Japanese)
She's got nice tits.

HIRO smiles at WENDY, and casually waves his chopsticks. She lower her gaze. Her food is served. HIRO watches her eat, a big smile on his face.

ON WENDY

She knows she's being watched. She can't bring herself to slurp her noodles, so she takes dainty little bites.

She looks up and sees HIRO'S big smile. She smiles back at him, then gets flustered and looks down at her food again.

ON BAND

They think this is hysterical. They nudge HIRO. They pay their check and leave.

EXT. RAMEN SHOP

The BE-BOPS hang around outside.

KAZ(Japanese)
I bet you can't do it.

TARO(Japanese)
He's a gaijin virgin.

HIRO(Japanese)
How much?

YOJI(Japanese)
2,000 yen says you can't.

HIRO(Japanese)
You're on.

The BE BOPS quickly come up with the money.

YOMI(Japanese)
If you don't do it, we get double.

HIRO(Japanese)
No problem.

HIRO takes the money and stuff it into his pocket. He cooly fixes his hair, does a James Brown turn, and walks back into the ramen shop.

INT. RAMEN SHOP

WENDY is staring at the counterman who holds up seven fingers. She's got all kinds of Japanese money in her hand, which she is sorting through. She doesn't see HIRO approach.

HIRO
(his best English line)
Hi. I'm a Japanese rock and roller. Pleased to meet you.

WENDY is absorbed with the money. She ignores him. HIRO'S bravado is starting to deflate.

WENDY
(holding up coin to counterman)
This one?

HIRO sees his opening.

HIRO (Japanese)
(to counterman)
How much?

COUNTERMAN (Japanese)
Seven hundred.

HIRO look in WENDY'S hand and takes out 700 yen. He pays the counterman. WENDY is relieved.

WENDY
Arrigato.

HIRO
Do e tashi mashite. You speak Japanese?

WENDY
Only that and "bathroom." Benjo.

HIRO walks her out. He mimes playing the guitar. He's cool again

HIRO
(singing)
"Wild thing, I think you move me." Jimi Hendrix.

WENDY
You know Jimi Hendrix?

HIRO
Sure.

WENDY
Wow. Hendrix. That's so... I don't know...American.

HIRO
Sure. Thank you.

EXT. RAMEN SHOP

HIRO looks around to make sure the BE-BOPS are gone.

HIRO
Would you like to take a drink?

WENDY
Can I have a rain check?

HIRO
Check?

WENDY
I missed the last train and I'm tired and I want to go home, only I don't have a map of where I live. Listen, if I get a taxi, can you explain to the driver where I live? It's in Itabashi. The Mickey House, you know?

This is too much English for HIRO, but he tries to keep his cool and act like he understands.

HIRO
Sure.

WENDY is relieved. She thinks he understands her, and this makes her talk more and talk faster.

WENDY checks her wallet.

WENDY
I don't have a lot of money. Is it expensive to take a taxi to Itabashi, like around the Mickey House?

HIRO
Sure.

WENDY
Shit. See, I've only been in Japan for a little over two weeks--sixteen days, really-- and I'm staying at this gaijin ryokan, you know? I'm a singer-- rock and roll, like you-- but I needed money, so one of the girls at Mickey got me a job as a hostess, only they don't pay until the third week, so I don't have too much money. What a night to miss the last train, you know? I mean this is a bitchin' ace night out.

HIRO
(repeating, as if he understands)
Bitchin ace.

WENDY
Right. God, I'm tired. I don't know, maybe I should go to a hotel.

This word he understands. Things are looking up. He's cool again.

HIRO
Hotel. I can introduce a nice hotel.

WENDY
Forget it. I don't have enough money.

HIRO
You need money?

WENDY
Yeah. For a hotel.

HIRO thinks for a moment. This must be a proposition. She must be a hooker. He decides a qaijin hooker is worth paying for.

HIRO
I can pay.

WENDY
Wait a minute...

She looks at him. He smiles at her. He's been so nice and helpful, he smiles so sweetly, she doesn't think he is propositioning her.

WENDY
Really?

HIRO
Sure.

WENDY
No strings.

HIRO
(repeating)
No strings.
(in Japanese, to himself)
She must be into S&M.

WENDY
...Because I'm not looking for any grief, if you know what I mean.

HIRO
Sure. No grief.

WENDY
No hassles, right?

HIRO
Sure, thank you.

She thinks for a minute. He looks like a really nice guy.

WENDY
Okay.

HIRO
Okay!

WENDY
Look, I'll pay you back. I will. I mean it.

HIRO
Okay. No grief.

EXT. SHINJUKU LOVE HOTEL DISTRICT - NIGHT

WENDY and HIRO walk down narrow streets lined with small love hotels. It looks like the Left Bank in Paris. Most of the signs are neon, in Japanese, so WENDY does not know HIRO is taking her to the DREAM CASTLE HOTEL.

INT. DREAM CASTLE HOTEL - NIGHT

A kimono-clad clerk bows and leaves them at a door. HIRO enters first. WENDY enters and sees the room.

ON ROOM, WENDY'S POV

Large, by Japanese standards. There is red-flocked wallpaper, a round bed with a mirror over it, and a TV with porno tapes on.

HIRO flips a switch and the bed starts to revolve. Disco lights blink on and off. "Lara's Theme" drifts in over MuzaK.

ON HIRO

He grins proudly at WENDY. This is first class.

WENDY
Fuck you, Charlie!

She storms out of the room, slamming the door behind her.

HIRO is stunned. This is not what he expected. There is a knock on the door. He opens it. WENDY comes into the room again.

WENDY
I can't leave, I don't know where I am! You. Out! Get out!

HIRO'S confidence has evaporated. He is not used to a woman being this angry, especially in English. He is like a little boy.

HIRO
No, please...

WENDY
I'm warning you, get out of here or I'll scream rape!

HIRO
Please. The lady at the desk. Please. It's only two minutes. She'll laugh at me...

HIRO
How could you think....

HIRO
You said you want money...

WENDY
What?

WENDY suddenly realizes HIRO has misunderstood everything. She starts to soften for a second, then gets even angrier to think she's been mistaken for a hooker.

WENDY
You thought I was a....
Fuck you!

She grabs the pillow and a cover off the bed. She storms towards the bathroom. She opens the bathroom door.

BATHROOM

The bathroom is mirrored, floor to ceiling. There is a round, Roman tub.

WENDY
Perfect.
(to HIRO)
I'm sleeping in the bathtub. And the door locks, so don't even think of pulling something weird!

She slams the bathroom door. She doesn't know there is a one-way mirror on the door. HIRO watches her get into the empty tub with her pillow and cover. WENDY starts to cry, then she reaches up and turns off the light.

ON HIRO

confused and feeling badly.

INT. DREAM CASTLE ROOM - NEXT MORNING

HIRO is asleep in a chair, fully dressed. WENDY comes quietly out of the bathroom and sees him.

ON HIRO

asleep, looking tame and cute.

WENDY softens for a moment, then she gets mad again. She crosses to the door and leaves. She slams the door behind her.

INT. PLASTIC FOOD SHOP - ASAKUSA - DAY

SUSUMU YAMAGUCHI, 50, HIRO'S father, is the manager of the store. Food of every kind, all of it plastic, is displayed around the store.

He is filling an order, making a pile of plastic steak, plastic pork chops, plastic chicken, plastic shrimp and plastic vegetables. His ASSISTANT is filling an order of sushi.

ASSISTANT(Japanese)
Manager-san, we will need more tuna before the end of the week.

YAMAGUCHI(Japanese)
Sushi or sashimi?

ASSISTANT(Japanese)
Sushi.

HIRO enters the shop.

YAMAGUCHI(Japanese)
What are you doing here? You get fired?

HIRO(Japanese)
I work late today.

YAMAGUCHI(Japanese)
Why do you insist on this kind of work. If you don't want to go to college, you should get a real job.

HIRO has heard this before.

HIRO(Japanese)
I need a favor, Pop. I need to borrow some money.

YAMAGUCHI(Japanese)
A manager's son always comes to work with him.

HIRO(Japanese)
There's this really cool jacket. American. It's only 30,000 yen.

YAMAGUCHI(Japanese)
30,000 yen. Music is a hobby, not a job.

HIRO(Japanese)
I'll pay you back.

YAMAGUCHI(Japanese)
Some job, rock and roller.

HIRO(Japanese)
Okay, okay, 20,000 yen?

YAMAGUCHI(Japanese)
No yen. Pass me the noodles.

HIRO passes his father a handful of plastic noodles.

YAMAGUCHI(Japanese)
Work is serious business, son.

HIRO(Japanese)
Thank you, father.

HIRO bows to his father and leaves.

INT. HOSTESS CLUB - NIGHT

WENDY is seated with three tipsy customers, all wearing identical dull blue suits. She is serving them drinks.

ISHII
My company is the largest importer of medium weight farm equipment in Japan.

WENDY
(trying not to look bored)
Really.

ISHII
We are in the domestic section. This is the butcho...the manager. Mr. Fukada...

He gestures to FUKADA. MR. FUKADA stands. The three MEN stand and bow.

FUKADA
(bows to WENDY)
I-am-pleased-to-meet-you.

WENDY
Pleased to meet you, too.

FUKADA
(bowing again)
I-am-pleased-to-meet-you.

WENDY
Yeah, me, too.

MR. FUKADA falls back into his chair. The three men talk in Japanese over WENDY as if she weren't there. They burst into laughter at a private joke. She makes a lame attempt to laugh along.

HOSTESS CLUB - LATER

After closing. SEKI, the manager, hands WENDY an envelope.

SEKI
That's two weeks, 100,000 yen. Minus a few thousand for being late.

WENDY
What? I was only two minutes late.

SEKI
Don't argue with me, and don't be late. The Japanese girls get only 4,000 a night. You get 10,000. You want more money, come to work as a bunny girl.

WENDY
(walking out)
Gimme a break.

EXT. SHIBUYA STREET - DAY

WENDY walks towards Parco Department store. She passes a parking garage where seven men direct traffic like an avant garde street performance.

ON THREE MEN

with microphones. Two announce cars coming out of the garage. Another man waves the cars out.

ON OTHER MEN

One man with microphone talks to the cars approaching the garage. Another man waves the cars into the garage.

ON TWO MEN

with whistles, alerting pedestrians on the sidewalk to the car activity.

The whole event is so smooth and graceful it seems choreographed.

EXT. DEPARTMENT STORE - DAY

WENDY walks past a poster in English and Japanese.

The English says: "NOW BIG CHANCE. BIG FUN TIME. AUDITION TODAY." The rest is in Japanese.

INT. DEPARTMENT STORE - DAY

WENDY enters the store. Two young girls in uniform automatically bow to her.

GIRLS(TOGETHER)
IRASHAIMASEN!!!

WENDY is startled. She walks to the elevator.

ELEVATOR GIRL(Japanese)
Thank you so much for coming. The elevator is going up. Step this way, please.

WENDY steps into the elevator. The elevator GIRL bows to the elevator OPERATOR as the doors close.

INT. ELEVATOR

OPERATOR(Japanese)
(almost singing)
We are now approaching the fifth floor. Music Corner, Records, Cassettes, Musical Instruments, Concert Hall.

WENDY points to the poster, which is also in the elevator. The OPERATOR nods and ushers her out.

MUSIC FLOOR

HIRO and the BE-BOPS are waiting for their turn to audition. TARO spots WENDY getting off the elevator.

TARO(Japanese)
Hey, Hiro-kun, isn't that the gaijin that you fucked?

HIRO looks and sees WENDY. He turns his back so she won't see him, nonchalantly, so the band won't notice.

HIRO(Japanese)
Yeah.

ON WENDY

Going from band to band.

WENDY
(to MUSICIAN)
You speak English?

The MUSICIAN nods.

WENDY
I'm a singer. I'm looking for a band to back me up.

The MUSICIAN is still nodding. He doesn't understand. WENDY moves on to the next group.

WENDY
(another MUSICIAN)
You speak English?

ON HIRO AND BE-BOPS

KAZ(Japanese)
She's coming this way.

TARO(Japanese)
She's pretty.

HIRO shrugs. He's trying to look cool.

SHUN(Japanese)
Why don't you say hello?

HIRO(Japanese)
Maybe. Maybe not.

YOJI looks at the HIRO, then at the band.

YOJI(Japanese)
You know what I think? I think he didn't fuck her?

KAZ(Japanese)
(to HIRO)
Hey, give me back my money! You owe me double...

HIRO(Japanese)
(macho)
Hey, I said I fucked her, didn't I?

HIRO turns up his collar and turns to WENDY. He swaggers away from the band.

HIRO FROM BEHIND, BE-BOPS POV.

Sure of himself, cool.

HIRO FROM FRONT
He is trying to summon up his courage, but he looks like a man walking to his execution.

ON WENDY

talking to another band.

WENDY
...What I really like to sing is real rock and roll, you know?

MUSICIAN #3
Oh boy, Twisted Sister.

WENDY
Not exactly...

She sees HIRO. He walks up to her and smiles.

WENDY
You.

HIRO
Me.

WENDY
You. You....

She's about to call him a name, but storms off instead, in the direction of the BE-BOPS.

HIRO
Hey, wait a second....

He catches up to her.

WENDY
Get lost.

HIRO
Come on...

They are now in earshot of the BE-BOPS

WENDY
I said get lost, you asshole.

YOJI(Japanese)
(to HIRO)
You really fucked her good, huh?

HIRO motions at YOJI and contines after WENDY. She's on her way to the elevator now.

HIRO
I want to apologize.

WENDY
I bet.

HIRO
My band is there. Please.
They think I am striking out.

She laughs derisively.

WENDY
I don't believe this.

He laughs with her, hoping to make the laughter look social to the BE-BOPS who are watching his every move. He turns and gives them an OK sign.

WENDY rings for the elevator.

HIRO
I didn't understand what
you said. I thought...

WENDY
I know what you thought.

She punches the elevator button impatiently. She wants to get away from this creep.

HIRO
Give me another chance.

WENDY
Forget it.

HIRO
How could I make this mistake?
You are a nice American girl.
You have a nice American face,
nice American-color hair--
white, sort of...

While HIRO is taking inventory, the elevator doors open. WENDY gets on. HIRO follows her.

INT. ELEVATOR

WENDY is furious he has followed her. She stares ahead stonily. He looks at her, smiling. She knows he is looking at her and she finds it unnerving. The elevator begins to fill with people.

HIRO is faltering. He is running out of ideas and English. He only has five floors to win her. Suddenly he starts to sing, loudly, the Ray Charles rendition of "America the Beautiful." He doesn't exactly get all words.

HIRO
"Oh wo wo wo wo beautiful for spacious skies,
For amber days of gray, oh yeah,
For purple mounted majesty
Above the fruity plains.
Wo wo wo wo America wo wo wo wo America...

The people in the elevator stare at him. WENDY does not believe this. She refuses to look at him. But in spite of herself, she finds this strange guy funny. Charming. She starts to smile, then stops herself, then starts to smile again and has to stop herself again. As he nears the end of the song, as the elevator approaches the main floor, there is a big smile on her face, which she tries to hide.

HIRO
"...and crown my good with brotherhood,
From sea to shining sea.
Oh yeah I'm saying America....

The doors open. She walks off.

HIRO
(after her)
Wait!....

EXT. DEPARTMENT STORE - DAY

He catches up with her.

HIRO
What's the matter, you don't like Ray Charles?

WENDY
You're crazy, you know that?

HIRO
Sure.

WENDY
You really didn't understand what I was saying last night, did you?

HIRO
(macho)
Hey...come on...me?
(shrugs)
No.

She shakes her head. And then she smiles.

HIRO
Nice American smile.

They stand there for a moment smiling at each other. WENDY breaks the silence.

WENDY
My name is Wendy Reed.

HIRO
Hiro Yamaguchi.

Silent smiling again.

HIRO
By the way, can you take a drink with me tomorrow?

WENDY
No. I don't know. I mean, maybe. I guess so. I mean, sure. Yeah.

HIRO
Okay!

He goes off, almost running. Then he runs back to her.

HIRO
Where should I meet you?

WENDY gives him a matchbook cover from the hostess club.

WENDY
Pick me up after work.

EXT. FRIED CHICKEN RESTAURANT - NIGHT

HIRO is going through a magazine--"TOKYO GUIDE BOOK/ HAPPY DATE," while the BE-BOPS look over his shoulder. Looking over everybody's shoulder is a large rubber statue of Col. Sanders.

SHUN (Japanese)
Here's one. A live music club.

HIRO (Japanese)
How much is it?

TARO (Japanese)
Cheap.

HIRO (Japanese)
(counting money)
It better be.

EXT. HOSTESS CLUB - NIGHT

HIRO waits outside, a little nervous. WENDY finally comes out.

WENDY
Hi.

HIRO
Hi.

WENDY
Where are we going?

HIRO
Where would you like to go?

WENDY
Gee, I don't know. Where would you like to go?

HIRO
I want to go where you would like to go.

WENDY realizes she is caught in a Japanese polite web.

WENDY
I heard about this place, Club Ume. It's supposed to be really cool.

ON HIRO

This place is not for him.

HIRO
Club Ume?

WENDY
You know it?

HIRO
Sure. Hey. Club Ume.

They walk off, WENDY slightly ahead. HIRO stealthily counts his money.

INT. CLUB UME - NIGHT

HIRO and WENDY are in the entrance. HIRO has just paid the steep cover charge.

WENDY
Here's my half.

HIRO
They don't charge for gaijin.

INSIDE CLUB

A high-tech, ultra-trendy club using Japanese themes--kimonos, screens, fans, swords, etc. It is the kind of place designed to satisfy a foreigner's desire to be Japanese, and a Japanese desire to be modern.

WENDY and HIRO are standing at the bar. The bar is lined with sophisticated gaijin--foreign models, arty types. HIRO is uncomfortable; this is not his world. WENDY is in heaven.

WENDY
This is fabulous. Reminds me of home. I bet you come here a lot.

HIRO
Sure.

a distinctive-looking foreign model with hair spiked high stands at the bar next to WENDY. WENDY smiles at her, friendly.

WENDY
Hi. You an American?

The model nods her head, deadpan. She turns away from WENDY, giving her a very cold shoulder.

A Japanese singer, SUNDEE AND THE SUNSETS, performs. WENDY is enthralled. HIRO pays the bartender for his drinks. His money is getting low. He wants to get out of this place.

HIRO
Please, shall we go?

WENDY
You mean now?

HIRO
Yes.

She's a little disappointment. He leads her out. She looks back over her shoulder, not wanting to miss anything.

EXT. SHINJUKU - NIGHT

This is HIRO'S turf. They walk through the Shinjuku night life.

A SERIES OF SHOTS:

Packs of kids out for a good time.

Salarymen in trenchcoats looking for kicks.

Transvestities rushing from club to club.

"No Panty" coffee shops, massage parlors, peep shows.

ON WENDY AND HIRO

WENDY is talking quickly, as if she hasn't spoken to anyone in a long time. HIRO understands very little of what she says. He just keeps nodding attentively and pleasantly, trying to keep up.

WENDY
...so where was I? Oh yeah.
So I was a little wild in high

(MORE)

WENDY(cont'd)
school. And then college. Well, college wasn't too cool. I dropped out after a couple of semesters. I didn't have the greatest luck with guys. One was this guy I knew from New Jersey...I'm from New Jersey, did I say that?...He was a bass player. That didn't work out.

They pass a group of Yakuza, Japanese Mafia, with their permanent hairdos, and their polyester pants and white shoes.

WENDY
Where are all the Yakuza? I thought they were all over the place in Shinjuku.

HIRO moves her quickly away from them.

WENDY
Anyway, then there was this guy. Said he was a record producer, he was gonna produce me, but one night I come home, he's dealing dope out of a guitar case, so I split. Then there was TJ. He played keyboards--a real synthesizer guy, if you know what I mean. Then Johnny J. He was a roadie, but he was into scenes. Then I met this guy Mike. He had a pretty cool band. They once opened for Billy Idol. He let me sing back-up.

HIRO
(this he understands)
Billy Idol!

WENDY
But anyway, he was a bastard. A real S.O.B. Said I was gonna sing lead with him, but he started balling this other chick and he gave her the gig. I mean, I couldn't take it anymore. I took the rent money and I promised myself no more rock and roll men, and like, hello Japan. I mean, I want to get my life together. They like American singers over here, you know? And Japan,

WENDY(cont'd)
it's like the land of inner peace. Tea ceremonies. I mean, that's a concept. Meditation. It's a very cool culture, don't you think?

HIRO
(beat)
What? Oh...Yeah. Cool. Sure.

She stops and looks at him.

WENDY
(earnestly)
It's very easy to talk to you, anybody ever tell you that?

HIRO shakes his head and smiles.

INT. McDONALD'S - NIGHT

In the bg is the McDonald's theme song--"Uh uh Mac-do-nal-do."

It is an all-night McDonald's, just like the ones in any American city. It is 4 A.M. Kids are slumped over tables, sleeping until the subway begins to run. WENDY and HIRO are sitting at a table with Cokes and Big Macs. WENDY has run out of things to say. They are shy in the silence. Finally, HIRO breaks it.

HIRO
I'm a rock and roll man.

WENDY
I know.

They look at each other, their eyes lock. WENDY looks away.

WENDY
I'm getting a little tired.

HIRO is automatically polite. He jumps up from the table.

HIRO
You want a taxi?

WENDY
How about a hotel?

HIRO stops. He is unsure he has heard what he thinks he has heard. He doesn't want to make the same mistake twice.

HIRO

Pardon?

WENDY
I want to go to a hotel.

HIRO
A hotel. You mean you and me?

WENDY
Yes.

HIRO
You mean you and me together?

WENDY laughs.

WENDY
Yes.

He smiles the smile of someone who finally understands.

INT. C'EST LA VIE LOVE HOTEL - NIGHT

WENDY and HIRO walk across a little orange bridge to the room. The decor is "nuevo nihongo"--large murals of cherry blossoms, tatami, and a large Mt. Fuji erupting over vibrating futons.

WENDY
Wow. Real Japanese.

HIRO
You like it?

WENDY
I love it.

She points to the tea set on a low table.

WENDY
Can we have tea?

They sit on the tatami by the table. HIRO turns on the TV by remote control A porno film begins, Japanese style--two people make love with little black boxes superimposed over their genitalia.

WENDY
What's that?

HIRO
Porno.

WENDY
No, the little black boxes.

HIRO
This is Japan. You can't show that.

They drink their tea.

WENDY
You know what I would like?

HIRO
(hopefully)
What?

WENDY
A nice, long, quiet bath alone.

HIRO
(disappointed)
Oh.

WENDY
They charge at the Mickey House so we usually go to a public bath. I haven't had a bath by myself since I came to Japan.

She gets up and walks to the bathroom.

HIRO
Are you coming back this time?

WENDY
I promise.

ROOM - LATER

HIRO is on the bed reading a comic book and watching the porno tapes. He keeps looking to the bathroom door, waiting for WENDY.

WENDY finally comes out, wearing a towel. She walks to him.

WENDY
Hiro, teach me Japanese.

HIRO looks at her. He takes her towel. A beat. He points to her breasts.

HIRO
Opai.

WENDY
Opai?

He nods yes. He points to her ass.

HIRO
Oshiri.

WENDY
Oshiri.
(he nods)
Teach me more.

HIRO pulls her to him and kisses her, a long kiss.

HIRO
Wait a minute.

WENDY
What?

HIRO
I need to prepare a rubber.

She pulls away quickly.

WENDY
What do you have herpes or something?

HIRO
Don't you want to not make a baby?

WENDY
I take the pill.

HIRO
Pill?

WENDY
Birth control pill.

HIRO
(understanding)
Oh...Birth control pill.

WENDY
Don't you have those here?

HIRO
No.

WENDY
You're kidding. What do you do?

HIRO
Use rubber. That's good English, isn't it? Rubber?

WENDY
It's good English.

She smiles at him.

WENDY
God, you're cute.

She kisses him. He doesn't understand what she is saying, but he understands the kiss. They begin to make love.

INT. PENTA REHEARSAL STUDIO - DAY

HIRO and the BE-BOPS are setting up. WENDY is sitting on a packing crate watching them.

HIRO(Japanese)
She sang with Billy Idol.

SHUN(Japanese)
No kidding?

TARO(Japanese)
We could use a gaijin singer.

YOJI(Japanese)
Hiro-kun, ask her to join the band.

HIRO(Japanese)
Wait a minute, it's my band, it's up to me to say who we ask...

TARO(Japanese)
We really need a gaijin....

KAZ(Japanese)
Yeah, really...

HIRO(Japanese)
Okay, okay, I'll think about it....

YOJI (Japanese)
He's afraid he won't be the star singer if she comes in...

KAZ (Japanese)
He's afraid she's gonna fall in love with me.

HIRO (Japanese)
Cut it out, will you? I said I'll think about it.

He motions WENDY over. She says hello to the band. They smile and giggle and bow to her awkwardly.

INT. McDONALD'S - NIGHT

WENDY
Don't you play your own stuff?

HIRO
Stuff?

WENDY
Songs. Original material. You know..Japanese.

HIRO
No way. You don't understand Japanese rock and roll.

WENDY
What do you mean?

HIRO
The Japanese, they don't like what's Japanese. America is where it's happening, not Japan.

WENDY
I like things that are Japanese.

He smiles, flattered. After a beat:

HIRO
You know what I think? I think you should join my band.

WENDY
No way.

HIRO
We need a gaijin. We need someone like you.

WENDY
Last time I sang with a guy I was going with it was total freak-out time. No way. Besides, how do you even know I'm a good singer?

HIRO
I just know.

He smiles at her charmingly. It's almost enough to make her change her mind for a minute. She catches herself.

WENDY
No way. I want my own band.

HIRO
Come on, think about it...

WENDY
I don't know...

HIRO
Come on, what's wrong with just thinking about it?

WENDY
I don't think so...
(beat)
Maybe...

He smiles the smile at her again.

WENDY
Yeah, okay, I'll think about it.

INT. HIRO'S BEDROOM - DAY

HIRO is in bed with the covers over his head. His mother walks in.

NOBUKO (Japanese)
Breakfast.

No response. She pulls back the covers.

ON HIRO

a Walkman on his head. He snaps off the Walkman.

HIRO (Japanese)
What is the most beautiful shrine in Tokyo?

This stops her in her tracks. She turns back to him, delighted.

NOBUKO (Japanese)
Oh Hiro, you're finally interested in Japanese life!

When she's half out the door, she yells out to his GRANDFATHER:

NOBUKO (Japanese) (OS)
Grandfather, Hiro wants to go to a shrine!

EXT. SHIBUYA STATION - DAY

WENDY and several hundred people stand on corners at Shibuya Crossing waiting for a green light. The Crossing is a wide expanse full of billboards, tall buildings and people. The traffic light turns green and the crowd surges towards the middle, then an incredible scramble occurs and people stagger off in various directions.

A military-looking truck with men on top, blares political slogans. The police box is full of people asking directions.

WENDY can't get to the police box. She approaches an OLD MAN to ask directions. He moves away as soon as he sees her coming; he does not want to deal with a gaijin.

She tries a group of KIDS. They all cover their mouths and giggle, but they don't respond to her question.

She approaches a very well-dressed WOMAN. WENDY tries to talk in Japanese.

WENDY
Excuse me...sumi masen. Hichiko?

WOMAN(Japanese)
What?

WENDY
Hichiko. Hichiko. The dog statue...

WENDY pantomimes--she makes a face like a dog, she barks. The WOMAN shakes her head and walks away in disgust.

WOMAN(Japanese)
(to herself)
Gaijin. They're all on drugs.

EXT. HICHIKO STATUE - DAY

HIRO stands next to a staue of a dog, Hachiko, a favorite meeting place for kids.

WENDY runs up to him and hugs him. He's a little embarrassed by the hug, but we can tell he's pleased. She takes his arm.

WENDY
Where are we going?

HIRO
Someplace Japanese.

EXT. MEIJI SHRINE - DAY

This is the most important shrine in Japan, very old and very beautiful.

ON WENDY AND HIRO

Looking at the awesome structure.

WENDY
This is so beautiful.

HIRO
Let's go inside.

SERIES OF SHOTS:

HIRO takes WENDY into the shrine. He shows her how to pray.

HIRO and WENDY drinking purifying water.

HIRO and WENDY having their fortunes told by an old Japanese man in traditional dress.

EXT. MEIJI SHRINE OUTER GARDEN - DAY

WENDY and HIRO walk in the beautiful Japanese gardens.

WENDY
This is just what I thought Japan would be like. I bet you come here lots.

HIRO
This is the first time.

WENDY
You're kidding.

HIRO
My mother told me about it.

WENDY
Things are so different over here.

She watches a little girl in a kimono bow formally to a priest from the shrine. She looks around the gardens.

ON THE GARDENS, WENDY'S POV

WENDY
America seems very far away today.

INT. REHEARSAL STUDIO - DAY

Small and dark. The BE-BOPS are sitting on the floor of the waiting room drinking Cokes. Other bands are waiting, too.

A heavy metal band is packing up their instruments. Even though they look like rebels, they are formal and polite with the people around them. HIRO speaks to the DRUMMER.

HIRO(Japanese)
Is Dota here?

DRUMMER(Japanese)
Yeah, he's in there. He's one tough mother-fucker...

He and HIRO bow to each other.

A KID with blonde Tina Turner hair, leather clothes and studded jewelry talks on the phone. He continually bows and says "Hai" to the invisible party on the other end.

HIRO turns to the BE-BOPS. He's nervous. This is a big break for them.

HIRO(Japanese)
Come on. We're next.

Suddenly, an imposing MAN(DOTA) rushes out of the rehearsal room followed by an eager entourage.

ASSISTANT(Japanese)
But we've got three more groups...

DOTA(English)
Forget it. I'm tired, I'm going home.

The entourage follows him out. The ASSISTANT is left.

ASSISTANT(Japanese)
No more auditions. Go home. Thank you.

There is some grumbling from the bands remaining. TARO is stunned.

TARO(Japanese)
That was him, Dota-san, the producer...

SHUN(Japanese)
Good-bye Dota-san.

YOJI(Japanese)
Good-bye rock and roll. Shit.

TARO(Japanese)
Great. Now we can't audition for the spring festival.

They start packing up.

YOJI(Japanese)
(picking the wrong moment)
Hey Hiro, when is the gaijin joining the band?

HIRO(Japanese)
(tense)
I don't know.

KAZ(Japanese)
Hiro-kun, we need the gaijin.
We're depending on you.

HIRO(Japanese)
She has her own idea about
things...

TARO(Japanese)
What?

HIRO(Japanese)
She wants her own band.

YOJI(Japanese)
You're a man. She should listen
to you!

HIRO(Japanese)
Yeah, well, gaijin are not that
simple.

YOJI(Japanese)
Do your duty! Fuck her more!

INT. DRIVING RANGE - NIGHT

WENDY and HIRO are in a small cubicle of a many-storied indoor golf driving range. They are on the third or fourth floor. There is a huge green net enclosing the entire building. People hit golf balls into the netted area.

Most people are perfectly outfitted for a day of golf, wearing expensive golf clothes and playing with expensive sets of golf clubs. WENDY and HIRO, of course, are dressed rock and roll.

HIRO is not saying much.

WENDY
You're not very talkative
tonight.
(no response)
Hiro, is something wrong?

He shrugs and hits a golf ball.

WENDY
In America we say what's on our mind.

HIRO
You're not in America.

She backs off for a moment.

WENDY
It's Dota, isn't it?
(no response)
Look, just because he cancelled the audition doesn't mean he can't hear you. Just get your tape to him.

HIRO
It's not that easy.

WENDY
Why not?

HIRO
He's hard to get to.

WENDY
Nobody's that hard to get to...

HIRO
(sternly)
You don't understand the way things are in Japan.

That is his last word. We can tell by WENDY'S reaction, that what she does and doesn't understand about Japan is a sore point between the two of them. WENDY fidgets with the balls in the bucket for a while, before she speaks.

WENDY
I thought about what you said, about me joining the band and stuff. The truth is, I got some really interesting leads. I'm gonna look for a band of my own.

He nods.

WENDY
No hard feelings.

HIRO
Sure.

She realizes he doesn't understand.

WENDY
You're not angry?

HIRO
No.

He turns back to the ball on the tee, and really wallops it into the night.

INT. CLUB UME - DAY

The club is empty. AKIRA, the owner, sits at a table listening to a demo tape over the sound system. WENDY is at his side.

WENDY
I made it in New York.

AKIRA
It's good. You have a band here?

WENDY
Not yet.

AKIRA
When you get a band come back and audition. And no American rock and roll. We're only doing new music these days.

WENDY
Thanks.

AKIRA
Yeah. Ciao, sweetheart.

INT. PENTA REHEARSAL STUDIO - DAY

STUDIO #1

Five Japanese young men looking like Twisted Sister. WENDY gives LEAD SINGER her tape.

WENDY
I hear you need a singer.

LEAD SINGER
We need a gaijin, yeah.

He holds out a tambourine.

LEAD SINGER
Back-up.

ON WENDY

reacting.

STUDIO #2

WENDY'S tape is playing as a bunch of musicians talk about her in Japanese and giggle. At the end of the tape, a MUSICIAN nods. He likes the tape. He takes a bra and lacey top and mini skirt from an instrument case.

MUSICIAN
Okay, you be Madonna.

ON WENDY

reacting.

STUDIO #3

A Stones-type of band is listening to her tape. These guys, at least, seem for real.

SINGER
Yeah. Yeah. I like it. I like the voice. Good voice. Thing is, babe, we need a Black gaijin. Hey, maybe you could do it Black face.

WENDY
You're kidding, right?

SINGER
No. Hey, come one, Japanese singers do Black face all the time.

ON WENDY

reacting.

STUDIO #4

A band of 15-year-olds audition for WENDY. They play a Police song. They are earnest and adorable, and absolutely terrible.

ON WENDY

looking numb.

INT. HOSTESS CLUB- NIGHT

"We Are The World," is playing on the caraoke. It is the end of the night. WENDY looks dog-tired. The club is empty, except for the hostesses. MAMA-SAN is counting the receipts.

MAMA-SAN
Wendy, come out and have a drink with us.

INT. HOST CLUB - NIGHT

WENDY sits with MAMA-SAN and two of the Japanese HOSTESSES. Gay men in kimono serve the women drinks. The tables are turned; the women are now the guests. The Japanese HOSTESSES laugh and drink as the gay men flatter them. WENDY is uncomfortable, not knowing exactly how to deal with this peculiar custom.

EXT. HAKONE - DAY

WENDY and HIRO walk through a bamboo forest.

WENDY
Hiro...

HIRO
Yes.

WENDY
How come you never say anything about yourself?

HIRO
Me?

WENDY
Yeah, you.

He shrugs.

HIRO
Japanese people don't talk about themselves.

WENDY
Why?

HIRO
I don't know.

WENDY
I want to know more about you.

HIRO
Like what?

WENDY
I don't know. Like why you want to be a rock and roll singer.

Talking about himself is difficult for HIRO. It's not that he doesn't want to, it's just that he doesn't know how.

HIRO
I came to Tokyo from the country. The boys at school, they didn't like me because I was not a Tokyo boy. I thought if I could be a singer, I would be special, be somebody to them.

WENDY
Why do you sing other people's songs? Why don't you write your own songs?

HIRO
Nobody wants to hear my songs. They're just about me.

WENDY
I'd like to hear your songs.

HIRO
If you are a modern, real rock and roller, you have to be more international. You have to sing in English.

WENDY
I don't think so.

HIRO
This is Japan. You don't understand.

WENDY
I know, I know, I'm just a gaijin, right?

He takes her arm.

HIRO
Come on. Let me show you the hot springs. The water comes from Mr. Fuji.

EXT. HOT SPRINGS - DUSK

WENDY is in the ladies part of the baths, outside. She wanders from steaming rock-lined tub, to tub. The other women smile and welcome her. One old lady offers to scrub her back.

INT. SPRINGS - LATER

WENDY and HIRO sit in a large room filled with low tables and cooking plates. HIRO prepares okanami-yaki for WENDY. He drinks beer and talks to the people around him, translating for her. He seems very proud to be here with her.

INT. MICKEY HOUSE - NIGHT

WENDY removes her shoes and leaves them in the entrance. She's wearing her Hakone clothes. She walks into the lounge carrying her backpack.

The music is very loud. There is food scattered everywhere; everyone is stoned out of their minds, collapsed like zombies in their chairs.

PAUL
(goofy)
Josef just came back from Shimonoseki. Name your pill.

WENDY
Well gee, thanks any ways, guys, but I think I'll pass this time.

INT. WENDY'S ROOM - NIGHT

WENDY walks into the bedroom and drops her things on her bunk. She walks to the dresser to take off her earrings, and something catches her eye in the mirror.

ON TOP BUNK, IN MIRROR, WENDY'S POV

The bunk moves frantically up and down. Two people are making love. It's the East Village all over again. WENDY picks up her backpack and quietly walks out.

INT. McDONALD'S - DAY

HIRO and the BE-BOPS sit and talk. WENDY comes in like she's in a daze. She walks to the table. The band stares at her. Is she all right?

WENDY
Hiro, it happened. I got a gig.

INT. SHIMOKITAZAWA SOUND LOFT - NIGHT

WENDY is on stage singing with a punk band, "My Way," the Sid Vicious rendition. She is so punked up with weird hair and make-up , she is almost unrecognizable.

ON HIRO and the BE-BOPS in the audience.

KAZ (Japanese)
Is that Wendy?

HIRO (Japanese)
I think so.

ON AUDIENCE

A weird, wild punk crew. Some scream and spit and throw beer at the band. They scream "Sklew You!" at the band and each other. They boo. The slam dance.

ON WENDY

She is trying to sing, but she looks a little scared by the audience.

ON HIRO

A punk comes too near the table, screaming and spewing beer. HIRO grabs him by the collar.

HIRO (Japanese)
Shut up, will you? There's a girl singing.

He pushes the punk away from him.

A beer can is thrown on the stage. WENDY ducks, but someone else shakes a beer can and explodes it all over her. A melee breaks out. A punk dives off the speaker into the crowd. Then lots of people climb on the stage and jump into the audience.

Suddenly, someone pulls the plug. The music dies. The lights go out. The band runs from the stage.

BACKSTAGE

HIRO fights through the crowds to get to WENDY. People are yelling "Great show!" WENDY is crying. When he gets to her, she hugs him. HIRO'S embarrassed to show affection in public, but he lets WENDY lean against him.

Finally, he puts his arm around her and leads her away.

INT. LOVE HOTEL - NIGHT

WENDY and HIRO are in bed after making love. WENDY seems sad. HIRO is strumming his acoustic guitar. He starts to sing "Stand By Me," very sweetly.

After the first chorus WENDY joins in, tentatively, at first, but then she sings with him in tight harmony. They sing sweetly together.

The song plays through the next scene.

INT. PENTA STUDIO - DAY

WENDY singing with HIRO and the BE-BOPS. She has joined the band.

INT. BAR - NIGHT

WENDY, HIRO and the BE-BOPS sit at a table in a 50's-style bar. The customers are dressed in 50's clothes, the juke box plays "Mabelline" and "Diana."

WENDY and HIRO talk to each other in English, then HIRO translates for the band. The band is frustrated at not being able to understand WENDY, and she, vice versa.

WENDY
(to HIRO)
...it's the backbeat I'm talking about. Maybe Taro can do something about that.

TARO (Japanese)
What is she saying?

HIRO (Japanese)
She wants you to push the back-beat on "Do You Believe in Magic."

SHUN (Japanese)
She talks so fast.

WENDY
What about a Police song?

HIRO
We don't sing Police songs.

KAZ (Japanese)
What did she say?

HIRO (Japanese)
I said we don't sing Police songs.

YOJI
(trying English)
No Police.

The BAND congratulates Yoji for his attempt at English.

YOJI (Japanese)
We need to get this new tape to Dota.

HIRO (Japanese)
As soon as I get a mix.

WENDY
What did he say?

HIRO
He says we have to get Dota our new tape.

WENDY
No problem.

KAZ (Japanese)
What'd she say?

HIRO (Japanese)
She said no problem.

KAZ (Japanese)
No problem?

The BAND laughs.

WENDY
What's so funny?

HIRO
You wouldn't understand.

WENDY
Try me.

HIRO
Dota. There are maybe three hundred bands trying to get to him.

WENDY
So?

HIRO just looks at her

SHUN(Japanese)
Well? What did she say?

HIRO(Japanese)
So. She said, "so," okay?
(to WENDY, English)
So he's just about impossible to get to.

WENDY
Nothing is impossible.

HIRO
You don't understand. People are different in Japan.

SHUN(Japanese)
What did you say?

HIRO(Japanese)
(getting angry)
I said, People are different in Japan. Okay?

SHUN(Japanese)
Okay, okay.

EXT. HARAJUKU - DAY

HIRO, WENDY and the BE-BOPS walk through the heart of Harajuku, Yoyogi Park. Harajuku is every Japanese kid's last fling before the onset of work and responsibility, and each Sunday thousands come from all over Japan to join the party.

There is a mix of styles, some kids in leather and ducktails, some kids in punk Kabuki costumes and make-up. They blow whistles as they dance in large, communal groups. Some kids breakdance on slick linoleum. Each group has as their center a pile of cassette recorders, and shopping bags containing lunch and clothing.

INT. CLUB - STAGE - NIGHT

WENYD, HIRO and THE BE-BOPS are winding up a set. Young girls in fuzzy sweaters are sitting at little tables with pink, green and purple beer in front of them. Others drink bright-colored orange juice.

ON HIRO

he is performing, but he keeps looking at one table.

ON TABLE, HIRO'S POV

Empty, a Reserved card on it. This is Dota's table.

INT. CLUB - BACKSTAGE

HIRO is upset; the BAND is upset. They talk animatedly in Japanese.

WENDY
Calm down, will you?

HIRO
The manager told me he was a good friend of Dota's. He promised me Dota would come.

WENDY
Dota's only one guy.

HIRO
You don't understand.

SHUN(Japanese)
What are you going to do?

HIRO(Japanese)
What do you mean what are we going to do? We're going to get the tape to him, that's what we're going to do!

HIRO storms out.

INT. MEN'S ROOM - NIGHTCLUB - NIGHT

INT. STALL

HIRO, YOJI AND TARO are crammed into one of two stalls in a tiny men's room.

YOJI(Japanese)
Are you sure Dota-san is here tonight?

HIRO(Japanese)
I said I saw him, didn't I?

TARO(Japanese)
Shhh. Someone's coming...

The bathroom door opens. DOTA walk in and goes over to the urinal. The audition tape plays over the bathroom stall. DOTA looks up at the music. He looks around. He sees three sets of eyes peeking over the stall. The heads quickly disappear as DOTA sees them. DOTA zips his fly and marches over to the stall. He bangs on the door. Slowly, the door opens, revealing HIRO, YOJI and TARO. DOTA grabs the cassette player.

DOTA
Idiots!

HIRO, TARO, YOJI(Japanese)
(bowing politely)
Sorry. Sorry...

DOTA shoves the player back at them and storms out of the bathroom.

The audition tape plays over the next three scenes.

EXT. DOTA'S OFFICE - DAY

HIRO and KAZ get out of a singing telegram truck. KAZ is dressed like a gorilla. His gorilla head is under his arm.

HIRO gives KAZ the tape and shakes his hand solemnly, as if he were going off to war. KAZ puts on his gorilla head.

WE FOLLOW KAZ into DOTA'S building. All regular heads turn when he walks into the building.

ELEVATOR

KAZ on the elevator. People stare at him.

DOTA'S OFFICE

KAZ knocks on the door and goes in. A SECRETARY'S jaw drops open when she sees KAZ. KAZ begins to sing, in Japanese.

KAZ (Japanese)
(singing)
- "We would like Mr. Dota
to listen to our tape, please..."

The SECRETARY shoos him out. Kicks him out, is more like it. KAZ is very polite, backing out of the office, bowing in his gorilla suit. He tries to give her the tape, but she refuses to take it. He manages to get one gorilla arm back in the door, with the tape in it. She takes the tape, slams the door, then we see her throw the tape in the waste basket.

INT. MAH JONG PARLOR - NIGHT

DOTA is playing Mah Jong with friends. TARO, dressed in a hapi coat, arrives with take-out sushi. DOTA looks confused. He shakes his head and shrugs; he doesn't remember ordering sushi. TARO leaves the sushi tray, and quickly gets out of there. DOTA lifts the tray cover.

ON TRAY

A cassette is on the tray, not sushi.

INT. DOTA'S CAR - NIGHT

DOTA answers the car phone.

EXT. PHONE BOOTH - NIGHT

The BE-BOPS are all crammed in a phone booth holding a cassette player up to the receiver. WENDY stands outside the booth shaking her head in disbelief.

INT. DOTA'S CAR - NIGHT

DOTA slams down the phone.

The audition tape ends.

INT. PENTA REHEARSAL STUDIO - DAY

WENDY, HIRO and the BE-BOPS are rehearsing. HIRO and the band stand in a group talking to each other in Japanes. WENDY is waiting across the room, an outsider.

INT. PENTA STUDIO BAR - DAY

HIRO is talking to the BE-BOPS in Japanese. He doesn't

bother to translate for WENDY, and she doesn't ask him to. Finally, she blurts out:

WENDY
I don't get what the big deal is about this guy Dota, anyway.

This stops HIRO dead. He speaks to her slowly, like to a child.

HIRO
Because he's the only one who introduces new bands, that's why. Because he's the only one who uses new musicians for his rock festival each spring. Because he's the star-maker, okay?

WENDY
Okay, okay. So give me the tape and I'll get it to him.

HIRO laughs.

HIRO(Japanese)
(laughing, to BAND)
She says she'll get the tape to Dota.

The BAND becomes hysterical. WENDY is getting pissed off.

KAZ(Japanese)
(laughing)
She'll get it to him, that's a riot...

YOJI(Japanese)
(laughing)
She doesn't understand...

INT. DOTA'S OFFICE - DAY

WENDY, all dressed up, walks into the office. She looks very rock and roll, a real knock-out. She approaches the SECRETARY who threw KAZ out of the office.

WENDY
Dota-san, una gai shi mas.

The SECRETARY look her over, unsure. WENDY stands her ground.

WENDY
Say it's Wendy. Wendy from New York.

DOTA'S INNER OFFICE

WENDY walks in. DOTA looks up from his desk.

ON WENDY, DOTA'S POV

starting with her legs and working his way up. When he gets to her face, WENDY gives him a big, gaijin smile.

DOTA
Do I know you?

WENDY
You do now.

DOTA
What can I do for you?

WENDY
I wonder if you would listen to my demo tape.

DOTA
Of course.

WENDY
Thank you.

WENDY turns around and sashays her way out of his office.

INT. HOSTESS CLUB - NIGHT

SERIES OF SHOTS

CLOSE-UP on various MEN singing the same "enka" song.

Enka is Japanese Coutnry-Western music. Most of the songs are about a girl from the country who gives up on life in Tokyo and moves back home.

The MEN range in age from 25-35. All wear suits with their ties loosened, and they all sing poorly, but with total Japanese male confidence. One MAN manages a tear, another's voice cracks at a well-timed moment. Each MAN sings one or two phrases of the song on the stage of the hostess club.

ON WENDY

sitting at a table with three drunk Japanese business men, who talk over her in Japanese. She look bored out of her mind.

One of the other hostesses motion to WENDY that she has a telephone call.

TELEPHONE

WENDY has to hold her free ear to hear.

WENDY
(on phone)
Hello? Yes, this is Wendy Reed. What? You're kidding. Far out!

WENDY rushes out of the club in her work clothes. MAMA-SAN triesto stop her. WENDY hugs MAMA-SAN.

WENDY
Mama-san, I love you!

She runs out.

EXT. KORAKUEN HALL - NIGHT

The BE-BOPS and WENDY arrive in a couple of small, beat-up cars. Between them and their instruments, they are so jammed into the cars,tnat when they start to get out, they look like a clown act at the circus.

WENDY and HIRO look excitedly at the large arena.

INT. KORAKUEN HALL - BACKSTAGE - NIGHT

WENDY and HIRO and the BAND walk into a huge room. TV monitors hang around the room. On the monitors are women pro-wrestlers. It's not a rock concert.

WENDY
I don't understand.

HIRO does. He looks angry.

HIRO
Dota wants to use us for an opening act for wrestling.

WENDY
What?

HIRO
They used to have young wrestlers who sing, but that's not so popular anymore. They need some-

(MORE)

HIRO(cont'd)
thing new.

WENDY
(getting it)
Like a blonde gaijin.

They don't say anything; they are completely deflated.

HIRO
Forget it. Let's go...

WENDY
(thinking it out)
Wait a minute. We'll be on TV, right?

HIRO
Yes. Like a circus act.

WENDY
But it's still TV.

HIRO
Wendy, we can't do this.

WENDY
Why?

HIRO
If we play here, no one will ever take us seriously again. They'll never invite us to a festival, or Best Hits on TV, or anything.

WENDY
Come on...

HIRO
This is Japan. Nobody will think we are real rock and rollers.

WENDY
But we'll be on TV. National TV.

HIRO
You don't understand...

WENDY
Why, because I'm not Japanese?

(MORE)

WENDY (cont'd)
This is national exposure. This is a good chance.

HIRO
This is no chance. Nobody does it this way.

WENDY
Just because nobody does it this way doesn't mean we can't. Why do you have to do what everybody else does? Why do you have to be so...Japanese... about everything?

ON THE BE-BOPS

They have never seen a woman and a man talk to each other this way.

HIRO
We're not playing here.

WENDY
That's it? That's your final word?

HIRO
Yes.

WENDY
Well, fuck this.
(more to herself than to HIRO)
I knew it wouldn't work out. I knew it. I always think it's going to be different, but it's the same fucking thing over and over again, only this time it was more polite.

She heads for the door. HIRO rushes after her to stop her. He gets to the door first, and puts his arms out to bar her way.

At that moment, "Mean Jumbo," the most popular woman wrestler in Japan, approaches the door behind him, followed by Dota and the press. HIRO and WENDY don't see her.

A photographer snaps a picture of HIRO stopping WENDY , with Mean Jumbo storming behind them.

The wrestling crowd pushes past HIRO, and in the chaos, WENDY leaves.

INT. HOSTESS CLUB - NIGHT

Two customers stand at the caraoke singing "Like a Virgin." WENDY is sitting with a customer. Another customer is reading a Focus magazine. He looks at the magazine, then at WENDY, then at the magazine, then at WENDY again.

CUSTOMER(Japanese)
Look at this!

He puts the magazine under WENDY'S face.

ON MAGAZINE

A photo from the wrestling arena: HIRO, barring WENDY'S way. From the photographer's POV, it looks like HIRO is saving WENDY'S life as Mean Jumbo charges her.

ON WENDY

stunned.

WENDY
Oh shit.

The customer waves the magazine. There is an enormous commotion as everyone surrounds WENDY, trying to get a look at the picture. MAMA-SAN squeals with delight.

MAMA-SAN
Wendy, you're famous!

WENDY
This is famous?

MAMA-SAN
Yes, in Japan.

WENDY
In that case, I quit.

MUSIC through the next sequence is WENDY, HIRO and the BE-BOPS singing "Do You Believe in Magic?"

MONTAGE:

INT. TV STATION - NIGHT

WENDY and HIRO are on the "Tamori Club," a popular Japanese show along the lines of The David Letterman Show. They are appearing on a segment called "Gaijin Corner." TAMORI holds up the magazine.

ON THE AUDIENCE

laughing.

ON WENDY AND HIRO

laughing, but not sure how to take the audience's reaction.

TAMORI inspects WENDY'S muscle.

INT. SUBWAY - DAY

Commuters rush to work. There are subway ads for Focus Magazine--the picture of WENDY, HIRO and MEAN JUMBO. The caption says "WENDY FROM SPRINGSTEEN'S NEW JERSEY IS SAVED FROM MEAN JUMBO!"

INT. RECORDING STUDIO- NIGHT

WENDY, HIRO and the BE-BOPS are recording "Do You Believe in Magic?" They look tired, like they have been working late into the night.

INT. HIT STUDIO TV SHOW - NIGHT

WENDY, HIRO and the BE-BOPS performing "Do You Believe in Magic?"

INT. ROOM - DAY

A press conference. WENDY is surrounded by reporters, cameras, TV press. HIRO is by her side, but WENDY is definitely the main attraction. The press is clamoring to speak to her.

REPORTER
Wendy! Wendy! Is it true you are a close personal friend of Bruce Springsteen's?

SERIES OF STILLS:

Photos from fashion magazines. WENDY is in all of them, with HIRO in the background. Most of the magazines are teen or rock and roll magazines.

In each picture, WENDY has a different look--different clothing, different make-up, different-colored wigs, etc.

INT. CLUB UME, ENTRANCE - NIGHT

WENDY, led by HIRO and a pack of groupies, breeze past the admission gate. This time they are all "comped." The man at the door bows and scrapes when he sees them.

INT. CLUB UME

A waiter whisks a RESERVED sign off a ring-side table when he sees them coming.

ON WENDY, HIRO AND GROUPIES

walking through the club, causing a commotion. People point and stare. Some wave at them.

WENDY and HIRO look a little surprised at all the attention, like they don't quite get what is happening to them.

AKIRA, the manager, comes to the table and kisses WENDY on both cheeks.

AKIRA
Sweetie. How are you, angel?

The diffident MODEL with the spiked hair from the previous scene is diffident no more. She sidles up to the table and gives WENDY her biggest smile.

DIFFIDENT MODEL
Darling. I love what you're wearing....

AKIRA pops open a bottle on champagne.

AKIRA
(obsequiously)
On the house, sweetie.

MONTAGE ENDS. SONG ENDS.

INT. APARTMENT - DAY

A totally empty apartment. HIRO, WENDY and DOTA enter carrying cartons.

DOTA
...this place has air conditioning and a private garage downstairs. Did you see the kitchen?

WENDY
Hiro, where should I put this?

HIRO
Anyplace.

DOTA
I'll be right back up. Wait till you see the speakers I got you...

DOTA leaves. HIRO seems a little overwhelmed by the apartment.

WENDY
This is really something.

HIRO
Dota-san is being very nice.

WENDY
He should be. He's making a mint off of us.

HIRO walks around the empty apartment, but near the walls, like he doesn't want to step in the center of the room. WENDY watches him for a while.

WENDY
You okay?

HIRO
Me? Yeah.

She watches him a little longer.

WENDY
Because what you're doing, it doesn't look okay.

HIRO stops pacing.

HIRO
I guess I'm lucky. Most Japanese men don't have their own apartment til after they're married.

He stands awkwardly in the middle of the room.

HIRO
You know, this is nicer than my parents' apartment.

WENDY
I think it's good you're out on your own like this, Hiro.

HIRO
Yeah? Speak to my mother.

WENDY goes into the kitchen and start unpacking some dishes, American Deco.

WENDY
The dishes Dota bought are really cool.

After a moment HIRO comes into the kitchen. He hasn't been listening to her.

HIRO
Wendy?

WENDY
(unpacking)
Yeah?

HIRO
Will you stay here with me tonight?

WENDY
Sure, if you want.

He nods and leaves the room. She continues unpacking.

A beat. He comes back into the kitchen.

HIRO
I never slept alone anyplace before.

He leaves the kitchen again. She looks after him, fondly.

INT. HIRO'S APARTMENT - DAY

HIRO wakes up. He puts his arm around WENDY and nuzzles her neck until she wakes up. He starts to move closer to her.

WENDY
(groggy)
I can't. Hiro, I can't. I got a fashion shoot this morning.

She stumbles into the bathroom.

KITCHEN.

HIRO and WENDY are having breakfast. HIRO is engrossed in the newspaper, which covers his face. Silence for a while, then:

HIRO
Did you have a good sleep?

WENDY
Yes.

More silence. Then:

HIRO
How are your eggs?

WENDY
Fine.

Silence again. Then:

HIRO
So what do you say, you want to move in with me or what? No big deal.

ON WENDY

smiling.

WENDY
Yes.

ON HIRO, WENDY'S POV

hidden by the newspaper. He shrugs.

ON HIRO

behind the newspaper. He has a big smile on his face.

EXT. MIRCKEY HOUSE - DAY

WENDY and all her belongings are packed into HIRO'S car. The residents of Mickey House and TAK stand in front waving good-by.

EXT. YOKOHAMA BAY - DAY

WENDY and HIRO sit at the end of a pier in Yokohama Bay. The skyline behind them is a series of gray industrial buildings. The sky is the same color grey as the buildings.

(MORE)

HIRO plays an accoustic guitar and sings a song to WENDY in Japanese, a song that he has composed. When he finishes:

WENDY
It's a wonderful song, Hiro.

HIRO
(embarrassed)
You can't understand the words.

WENDY
Sure I can, if I watch your face. It's about your feelings.

HIRO packs his guitar away.

WENDY
What's the matter?

HIRO
Nothing. I never played my songs for anyone before.

He starts to walk down the pier. She follows him.

WENDY
Hey, Hiro, how many times you think we sang, "Do You Believe in Magic?"

HIRO
A hundred times, maybe.

WENDY
I wish we could sing a different song. Something real. Like your song.

HIRO
I don't think so.

WENDY
Why?

HIRO
(can't explain)
You wouldn't understand.

They walk in silence.

WENDY
So I guess this is it.

HIRO
What?

WENDY
What we wanted. We're gonna be famous. We're gonna make some money.

HIRO
Yeah.

WENDY
You happy?

HIRO
Sure. Are you?

WENDY
Me? Sure.

A beat.

HIRO
The way it happened, it's not what I expected.

WENDY
Yeah. But the important things is we did it, I guess. Right?

HIRO
I guess so.

They walk hand-in-hand out of frame.

INT. HIRO'S APARTMENT - NIGHT

HIRO comes home alone. He switches on the television. There's a commercial on TV.

ON TV

WENDY and MEAN JUMBO stand head-to-head, staring at each other. A VOICE OVER narration says "Life is Hard."

Then a picture of an electric toilet seat comes on

the screen. The toilet seat is heated. It cannot only be flushed, but a special feature will spray your rear clean and blow it dry, according to the commercial.

WENDY says in Japanese, "Oshiri Wa Aaaaah!" ("Your tush will be wonderful!")

HIRO snaps off the TV.

INT. FISHING HOUSES - DAY

HIRO and his GRANDFATHER sit fishing in a long, low tin building. There are several tanks with small goldfish in them. The mainly elderly customers hold little fishing rods, hoping to snag a fish and win cigarettes and candy. The air is stagnant, the light is dim; it is nothing like fishing with his GRANDFATHER when they used to live in the country, but it is the only thing they have.

GRANDFATHER is listening to HIRO'S song on a Walkman. He hands the fishing pole to HIRO and removes the headset.

He takes back his fishing pole and thinks for a moment.

GRANDFATHER(Japanese)
I don't know too much about rock and roll.

HIRO(Japanese)
(disappointed)
Oh.

GRANDFATHER(Japanese)
...But the song is pretty.

HIRO(Japanese)
(pleased)
Thank you, Grandfather.

GRANDFATHER(Japanese)
When I was young, boogie woogie was popular. There was a singer named Shizuko Kasugi. She was my favorite. Shizuko Kasugi, that's my girl! Her

(MORE)

GRANDFATHER(Japanese) (cont'd)
songs made us happy even though life was pretty miserable after the war.

He pulls out the fishing pole. Nothing there. He curses. A neighbor glares at him.

NEIGHBOR(Japanese)
Quiet! You're scaring the fish!

GRANDFATHER(Japanese)
(to HIRO)
Someday we will fish in a river again. What does your gaijin girlfriend think of your song?

HIRO(Japanese)
She likes it.

GRANDFATHER(Japanese)
Good. If Western people like it, it night be very good. They know a lot about that kind of music.

HIRO(Japanese)
She thinks I should sing this song.

GRANDFATHER(Japanese)
Good.

HIRO(Japanese)
But it is not the kind of song that is popular.

GRANDFATHER(Japanese)
I see.

HIRO(Japanese)
And if I sing a song like that, people may not listen to me anymore.

GRANDFATHER(Japanese)
What does the gaijin say?

HIRO(Japanese)
She says you have to take a chance sometimes.

GRANDFATHER(Japanese)
Yes. Americans are very good at that.

HIRO stares at his fishing pole.

HIRO(Japanese)
Grandfather, when my grandmother was alive, did you ever tell her I love you?

GRANDFATHER(Japanese)
No. I don't think so. We never said such things.

His pole bobs. He pulls it out. There is a tiny goldfish on the end of it. He motions excitedly with the pole..

ON HIRO

unaware of his GRANDFATHER'S catch, thinking.

INT. 69 CLUB - NIGHT

69 Club is the official home of reggae music in Japan. Japanese Rastafarians are on the dance floor, moving to a heavy reggae beat.

KESKEI, the owner, is a reggae star, and the leader of Japanese Rastafarianism. His clothes, handmade, are the color of the Jamaican flag.

The club is in a basement, and has low ceilings and no windows. The major decorations are a large Ethiopian flag signed by a member of Aswad, and numerous Bob Marley pictures. Soldiers from the nearby Army base give the place a homey feeling for gaijins. There are no drugs on the premises, but more than half the customers are stoned and look it.

A Japanese SINGER on the stage sings with a perfect Jamaican accent.

WENDY comes in and says hello to JOHN, who's sitting with an American (CURTIS.) CURTIS is listening to a Walkman.

JOHN
Yo, Wendy. This is Curtis.

CURTIS
Hi...

JOHN
Curtis just got here.

WENDY
Where from?

CURTIS
Chicago.

WENDY points to the Walkman.

WENDY
What are you listening to?

CURTIS
Eddie Murphy. He's got a new single.

WENDY
Eddie Murphy's singing now?

CURTIS
Yeah. Top of the charts. Here, listen.

He removes the earphones from his head and gives them to WENDY. She listens intently.

CURTIS
Wait. Listen to this...

WENDY
What?

CURTIS
The new Talking Heads.

WENDY
You're kidding. There's a new Talking Heads?

CURTIS
Yeah. And a new Prince.

WENDY
God, I'd love to hear that. Listen, do you have any American magazines? Time or Rolling Stone? It takes a month to get them over here. I feel so out of it, sometimes.

CURTIS
You work here?

WENDY
I'm a singer.

JOHN
She's like only the most popular foreign singer in Japan at the moment. Haven't you seen her picture on the subway?

CURTIS
No.
(to WENDY)
What's your name?

WENDY
Wendy Reed.

JOHN
Wendy Reed and Mean Jumbo. I mean, it's like she's all over the place here--billboards, commercials, TV. It's her and this wrestler...

CURTIS
(shrugs)
Sorry. But I just came over. I wouldn't know. I'd only know people you'd hear of in the State, you know?

JOHN
Yeah. I guess Wendy's thing is more Japanese-y.

The guys go back to drinking beer.

ON WENDY

Not Japanese-y. Just an American feeling homesick and out of step.

INT. CLUB UME - NIGHT

WENDY is at a table drinking with her new friends. Arty types--designers, models, musicians. There are two Japanese, besides HIRO. One is MINORU, who works for a model agency. He is Japanese, but has lost his accent, and when he speaks English, he seems entirely Western.

Also Japanese is AYA, a classically beautiful model who is dancing with HIRO, as WENDY watches.

MINORU
(to WENDY)
You should stop by the agency.

WENDY
Come on, I'm not the model type.

MINORU
You can't sing forever.

WENDY
Why not?

MINORU
It'll be over soon. But your face is well-known. You could model, for a while.

WENDY looks at him. She doesn't get it.

MINORU
Honey, you're a minor fad. How long do you think a gaijin can stay in the public eye?

WENDY
What are you talking about?

MINORU
Look, it's Japan. People here get tired of things real fast.

WENDY looks away and notices AYA coming on to HIRO.

MINORU
You get a contract from that guy Dota?

WENDY
Sure.

MINORU
How long?

WENDY
Six months.

MINORU
See?

WENDY
...To see if the band catches on. Then, if we're really doing great--which we are--we'll renew.

MINORU
You might renew, but Dota won't.

WENDY
You don't know what you're talking about. We got a hit.

MINORU
Listen, the reason we bring gaijin models here for two months and two months only is cause the public gets tired of them. You don't understand Japan.

WENDY
Look, we're not just another gaijin band.

MINORU
Sure. You'll see.

WENDY gets up from the table, angry. She crosses to the dance floor where AYA is dancing wildly with

HIRO. Or for HIRO, is more like it.

WENDY
Hiro....

HIRO doesn't hear her over the music.

WENDY
Hiro!

She fights her way onto the dance floor, pushing on through the dancing couples to get him. AYA sees her coming and starts to get cozier with HIRO. HIRO does a wild spin, and when he stops he finds himself face-to-face with WENDY, not AYA. WENDY looks upset. AYA takes HIRO'S arm. WENDY gives her a dirty look and she drops it.

AYA
Sorry, hon. Just kidding. You can have him. I don't fancy Japanese guys.

INT. HIRO'S APARTMENT - DAY

THE BEDROOM

WENDY is asleep. It is just day break. The pillow next to her is empy.

WE TRACK into the living room.

LIVING ROOM

HIRO is staring out the window, lost in thought.

OUT THE WINDOW, HIRO'S POV

A train station platform. On the empty platform is a salaryman--dull blue suit, briefcase, waiting for the train to take him to another day of a job he does by rote. The salaryman looks up. His eyes look sad and slightly dead.

ON HIRO

wondering if he is, in his own way, a salaryman, too.

EXT. SAKURA FESTIVAL-ASAKUSA- DAY

Cherry blossoms in full bloom. Blossoms raining down like pink snow. Drum sounds surround marchers carrying miniature shrines in the annual parade.

The crowd is in high spirits. HIRO and WENDY march with GRANDFATHER'S Association. They wear Hapi coats and shorts. GRANDFATHER is dressed the same way. He offers encouragement with a huge fan that he waves chanting, "Washoi!," as WENDY and HIRO help carry the shrine.

Hundreds of people are marching and chanting. HIRO'S pride, and enjoyment of sharing this with WENDY are apparent.

HIRO
(yelling to WENDY)
You like it?

WENDY
(yelling back to him)
I love it!

HIRO watches his GRANDFATHER dance.

HIRO
(yelling to WENDY)
Say Washoi!

WENDY
Washoi!

HIRO
Louder!

WENDY
WASHOI!

HIRO
(laughing)
That's it! Now pick up your legs more!

She lifts her legs high as she marches. They march along, laughing and chanting. They look happier than we have seen them in a long time.

INT. ASAKUSA NEIGHBROHOOD ASSOCIATION HALL AND SHRINE- NIGHT

The hall is lighted by lanterns. GRANDFATHER and his friends have returned here to drink, sing and dance. WENDY and HIRO walk around the group together, looking at the different people. This is the real Japan, to WENDY.

WENDY
This has been a wonderful day.

HIRO
Yeah.

WENDY
It's been a long time since I've had a wonderful day.

They are silent.

ON TWO OLD MEN, WENDY AND HIRO'S POV

dancing, tipsy, but sweet together.

ON ANOTHER OLD MAN, WENDY AND HIRO'S POV

dancing by himself with a fan, an elaborate dance, in his own world.

WENDY
You ever wonder if it's worth it, Hiro?

HIRO
Sometimes.
(beat)
Wendy?

WENDY
Yes.

HIRO
I'm glad you joined the band.

WENDY
Thanks.

HIRO
What I mean is, I'm glad I met you.

WENDY
Me, too.

HIRO
What I mean is, I love you, Wendy.

She turns to him, unsure she has heard what she thinks she has heard.

HIRO
I love you, Wendy.

WENDY knows how hard it is for HIRO to express a feeling. Especially this one. It is quite a moment for her.

WENDY
I love you, too, Hiro. Eishete mas.

He starts to kiss her, then gets embarrassed that all the people around him will see. He pulls back and holds her hand, instead.

INT. REHEARSAL HALL- DAY

The band is waiting. WENDY is late.

YOJI(Japanese)
Hiro, this is the third time this week...

HIRO(Japanese)
She had an interview.

SHUN(Japanese)
Again?

KAZ(Japanese)
What should we do, Hiro-kun? We have to rehearse. We will not be ready for the festival if she keeps having these interviews.

YOJI(Japanese)
What we should do is fire her.

HIRO(Japanese)
Yeah. Right...

YOJI(Japanese)
Get another gaijin....

HIRO(Japanese)
Don't be an asshole...

SHUN(Japanese)
Hiro's right. The whole success of the band is based on Wendy...

HIRO(Japanese)
I wouldn't say that, exactly....

SHUN(Japanese)
Well, without Wendy we wouldn't be famous...

YOJI(Japanese)
It's not Wendy, it's any gaijin. Don't you see, we could get any gaijin, it would be the same thing. A gaijin is a gaijin...

HIRO gets furious. He goes after YOJI. TARO and KAZ pull them apart.

HIRO and YOJI cool down.

HIRO(Japanese)
(embarrassed, angry)
All right, goddamn it, let's get to work!

EXT. MEIJI SHRINE - DAY

WENDY is sitting under the arch. She has come here to be surrounded by what she thinks of as the "real" Japan. She looks lost in thought.

Suddenly, a man in a Toyota drives up to the arch. He honks the horn at her. She looks up, not understanding. He honks his horn again. He motions her to move out of the arch.

WENDY moves from the arch and the man drives the Toyota right under the arch. He gets out of the car, leaving the door wide open. The man walks around the car,

and systematcially opens all four doors. He leaves the door open as he opens the hood of the car. Then he opens the trunk.

ON WENDY

watching this peculiar behavior.

A priest arrives from the shrine carrying banners on a pole. When he gets to the arch he stops by the car and start to chant a prayer. Then he waves the pole over the car. He walks to the front of the Toyota and waves the pole over the engine. He walks to the back of the car and waves the pole in the trunk. Then he pokes the pole inside the car like a giant Q-tip, and waves it around. All the while the priest is chanting a prayer over the car.

ON WENDY

the last vestige of the "real" Japan crumbling for her.

EXT. TOKYO STREET - DAY

Rush hour. WENDY is walking through a large, rush hour crowd. She is walking aginst the pedestrian traffic, getting jostled and pushed.

ON CROWD, WENDY'S POV

as she fights her way through them. All Japanese faces, not seeing her, all rushing to a subway or towards the late-shift at work. Not responsive to her. Not a Caucasian face among them.

ON WENDY

dislocated, upset. She stops for a moment to get her bearings. She is pushed against a shop window.

She moves into a doorway to catch her breath. The doorway is shared by a travel agent and a cheap electronics store. Music blares from the speaker of the electronics store--"Born in the U.S.A.," sung in Japanese.

ON TRAVEL AGENT'S WINDOW, WENDY'S POV

Cardboard cut-outs on display--A United Airlines ad. The Manhattan skyline; Times Square at night: a hansom cab in Central Park.

ON WENDY

upset, caught in the blurring of the two cultures.

INT. McDONALD'S - NIGHT

HIRO is sitting at a table sipping a Coke and picking at the Big Mac in front of him. WENDY walks into the restaurant and joins him.

HIRO is sullen. WENDY seems to be in a rotten mood, too.

WENDY
Hi.

HIRO
(cooly)
Hi.

WENDY
Well, what's your problem?

HIRO
No problem.

WENDY
Great. This is gonna be another fun meal.

HIRO
I've been waiting here an hour.

WENDY
I'm sorry, okay?

He just looks at her.

WENDY
It's not like I was doing nothing, you know. I had an interview and a shoot. I asked someone to call you.
(no response)
Look, you try working with a guy dressed like a toothbrush and see how you like it. "Wendy says, 'Big White Toothpaste makes you smile big and white.' " Shit.

HIRO
You missed rehearsal yesterday. The band is angry.

WENDY
Tough.

HIRO
The festival is only two weeks away. We have to work....

WENDY
What do you think this stuff I'm doing is, huh? Work?

(MORE)

WENDY(cont'd)
The commercials and the TV shows and the fashions shoots. The gaijin does this, the gaijin does that, look at the way the gaijin ties her shoes. It's the only reason we're singing in the festival, not our music. Shit. What's our music? It's a gaijin singing 60's American rock and roll. That's not real.

She is yelling now. He is very, very angry, too, but he remains perfectly clam. This makes WENDY yell louder.

WENDY
Come on, Hiro, get mad! Come on! Jesus Christ, don't you hear me yelling at you? Call me out, for God's sake. Yell back!

(nothing)
Shit! Hiro, haven't you ever just felt like screaming your head off? Haven't you ever felt like punching a wall?

HIRO
(calmly)
Yes.

WENDY
Then punch a wall, for chrissake!
(she stands up)
Better yet, punch out Dota! Punch out Dota for giving us what we wanted!

She punches the table. HIRO'S Coke shoots up and sprays all over her.

WENDY
Oh great. Oh perfect.
(she mops herself off)
You know, you're right. I don't understand Japan!

She wheels and marches out of the restaurant.

INT. HIRO'S APARTMENT - NIGHT

HIRO and WENDY are lying in bed, facing away from each other. The CAMERA moves across the bed from her face to his. They are both awake, staring into the night.

INT. HIRO'S KITCHEN - DAY

HIRO is drinking coffee at the table and reading the paper. WENDY walks into the kitchen. She looks at him for a minute.

WENDY
Okay, I'm sorry.

He doesn't respond. Another moment.

WENDY
(meaning it)
I really mean it. I'm sorry.

HIRO puts down the paper. They kiss.

INT. ROCK FESTIVAL, BACKSTAGE - NIGHT

The backstage area is filled with performers, groupies, roadies, the press, all manner of rock and roll denizens. WE HEAR a band performing onstage. WE HEAR the sounds of a large audience.

ON HIRO AND THE BE-BOPS

They seem nervous. KAZ drums every surface he can find absentmindedly with his drumsticks. YOJI stares at him until he stops. When YOJI looks away, KAZ starts drumming again.

INT. LADIES' ROOM, ARENA - DAY

ON WENDY

dressed for a performance. She is putting on eye-make-up. As she works, she catches her own eye in the mirror. She puts down her eye-liner pencil. She looks at herself hard in the mirror.

INT. BACKSTAGE

ON HIRO

talking to the band, prepping them. SHUN is chain smoking. He lights a cigarette, then immediately bums another one from TARO.

WENDY comes out of the bathroom. She crosses to HIRO in a resolute way.

WENDY
Hiro...

HIRO stops talking to the band in mid-sentence. As soon as he sees her he knows something is wrong.

He takes her hand and leads her off, looking for someplace quiet.

ON HIRO AND WENDY

walking around the backstage of the arena.

HIRO finds a deserted stairwell. They walk in and he closes the door behind them.

STAIRWELL

WENDY turns to him.

WENDY
Hiro, after the festival,
I'm going home.

ON HIRO

reacting calmly, but we can tell he is upset by this news.

WENDY
I'm going back to America.

HIRO
Why?

WENDY
This isn't rock and roll.
This is just Tokyo Pop.
This isn't what you wanted.
It's not what I wanted.

(MORE)

WENDY(cont'd)
I guess I thought it was.

HIRO
We can start again. We can do it right...

WENDY
You can't have a band with me. Nobody hears our music. They look at my skin, they look at my eyes, my hair. As long as I'm in the band you'll never have what you want.

He knows she's right.

HIRO
I don't want you to go.

She looks at him lovingly.

WENDY
Hiro, I don't belong here. If I stay with you...If I stay in Japan I'll never be able to see if I'm good enough to make it. I'd always be an oddity ...a freak. I got to go home.

ON THE TWO OF THEM

They both know it is the only way.

Dota's ASSITANT barges in on them.

ASSITANT
Hey, there you are. Come on babe, you're next.

ON STAGE

WENDY, HIRO and the BE-BOPS singing "Do You Believe in Magic?"

INT. OFFICE, FRONT OF THE AUDITORIUM - NIGHT

ON DOTA

he is hardly listening to the music. He is busy counting receipts. He looks pleased. We can see from his face that the festival is a hit.

INT. AUDITORIUM

ON AUDIENCE

grooving to the good-time music.

INT. STAGE

ON THE BAND

finishing the song. The applause is very loud.

INT. OFFICE

ON DOTA

counting, reacting to the applause, pleased.

INT. STAGE

ON BAND

The BE-BOPS tune-up for the next number. HIRO turns to them and says something in Japanese, which we don't hear. WE SEE the band arguing with HIRO. HIRO argues back. YOJI gets really mad. Even KAZ throws his drumsticks.

HIRO is insistent. The band gives in.

HIRO goes to WENDY, across the stage. He takes her arm and moves her off to the side of the stage. They are still in full-view of the audience.

HIRO
Wait here.

He looks at her tenderly. He kisses her. She seems surprised, but she likes it. This is very un-Japanese of him, and they both know it. So does the audience. They go wild when they see the kiss.

HIRO moves to center stage and picks up his guitar.

ON AUDIENCE

stirring. Confused that HIRO is about to sing alone.

ON HIRO

He plugs in his guitar and starts to sing. His song. In Japanese. He starts tentatively, but his confidence slowly builds.

ON WENDY

watching HIRO, touched. She knows he is singing to her.

INT. OFFICE

ON DOTA

counting his receipts, not paying attention to HIRO on stage. Then suddenly, he stops counting. He looks up. Something's not right. Someone is singing a new song. In Japanese, for Christ's sake!

DOTA
That's not "Brown Sugar."
That's not "Brown Sugar,"
goddamn it!

DOTA rushes out of the office. His retinue races behind him.

INT. ARENA

DOTA and his group run up the stairs to get to audience level.

They burst through the doors leading to the hall.

INT. AUDITORIUM

DOTA and his group rush to the rail at the back of the audience and watch HIRO on the stage.

ON HIRO, ONSTAGE, DOTA'S POV

singing his song in Japanese.

DOTA looks like he is going to explode with rage.

DOTA
He's trying to ruin me!
I'll get that little SOB...

INT. STAGE

The band kicks in, following HIRO. The song gets stonger and stronger. It sounds very beautiful.

INT. AUDITORIUM

ON AUDIENCE

Paying attention, very close attention.

ON DOTA

watching the audience's reaction. Listening to the song, too, in spite of himself. This isn't what he expected, but the kid is good. Besides, the audience is responding.

INT. STAGE

ON PLACE WHERE WENDY WAS STANDING

She is gone.

INT. NARITA AIRPORT - DAY

HIRO'S song is music over the next scenes:

ON WENDY

on the people mover. Going in a different direction, this time, moving out of Japan.

AT BOARDING GATE

WENDY, ticket in hand, boarding a plane.

EXT. TRI-BECA LOFT BUILDING, NEW YORK - DAY

A different building from the one she used to live in.

WENDY comes down the stairs on the way out, a determined step, not hang-dog like in her East Village days. She is on the way out.

She stops in the outer vestibule by the mailbox. This time there is only one name on the mailbox. Her name.

She gets her mail and leafs through it. Nothing much of interest.

She turns to the table where the over-sized mail and magazines are placed. She sorts through the stack. She comes to a large envelope addressed to her.

ON ENVELOPE

many foreign stamps, postmarks. She turns it over and opens it.

She pulls out a record album, back side first. The Liner notes are in Japanese. She turns over the record. HIRO'S face is on the cover.

ON WENDY

at first a little wistful, then happy and proud.

She puts the album under her arm and walks out of the building.

EXT. TRIBECA STREET - DAY

We watch WENDY as she walks down the street and out of sight.

FADE TO BLACK

THE END